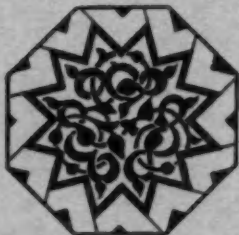


Journal of The American Institute of ARCHITECTS



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SPAIN

SEPTEMBER, 1953

New Chapters in the Life of Louis Sullivan

A Thousand Lost Golf Balls

Honor Awards Jury's Report

Frederic A. Delano, 1863-1953

A Regional Director Reports

Architecture—Business, Profession and Art— II

Honors • Calendar • Books

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WITH THE AIM OF AMPLIFYING
AS THROUGH A MICROPHONE
THE VOICE OF THE PROFESSION

SEPTEMBER, 1953

VOL. XX, No. 3



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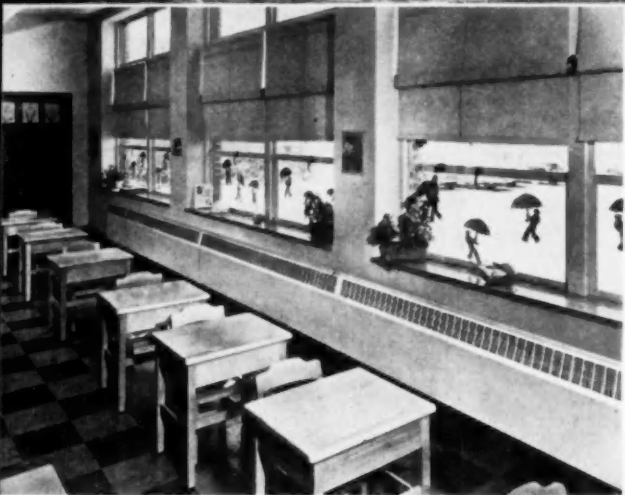
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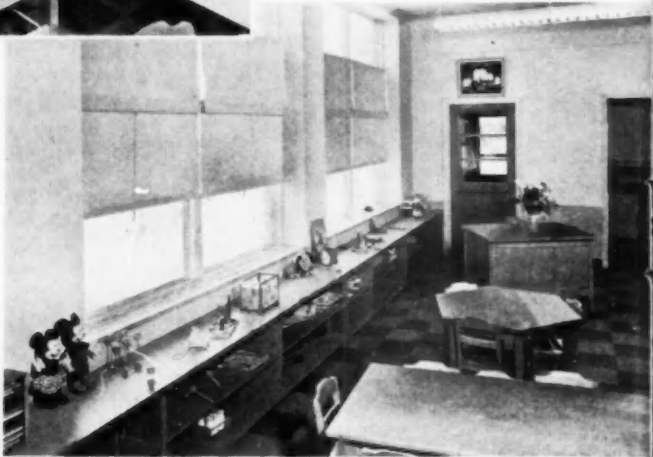
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Top: Lafayette Elementary School, Waterloo, New York. Completed in 1951 at a cost of \$550,000. Includes a kindergarten, cafeteria, auditorium and gymnasium and 13 classrooms. Architect and Engineer: Carl C. Ade. Heating Contractor: A. Burgart, Inc.

Above: Webster Walvector under windows in Lafayette School classroom. Air enters below Walvector enclosure, is gently warmed by heating element and passes out through the attractive grilles. Wall-to-wall warmth, no cold spots.

Right: Kindergarten of the Lafayette School. Here concealed Webster System Radiators deliver heat through top outlet grilles shown in window sills. Air enters below toy shelving.



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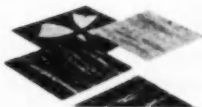
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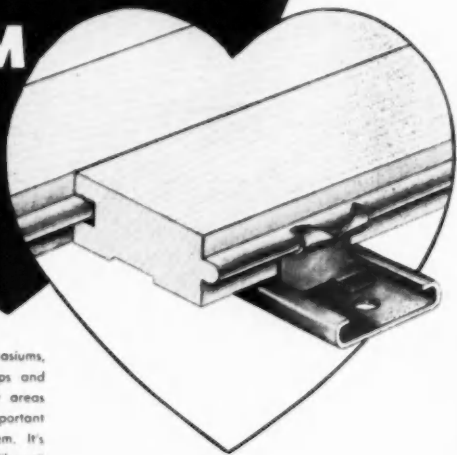
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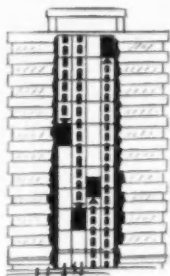
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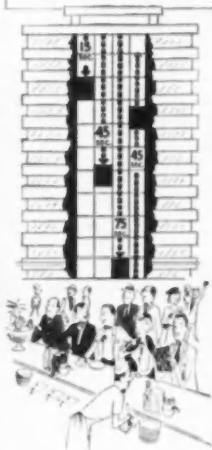
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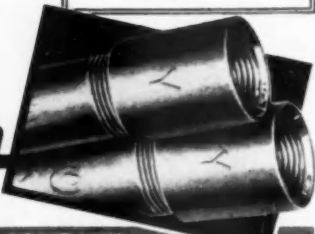


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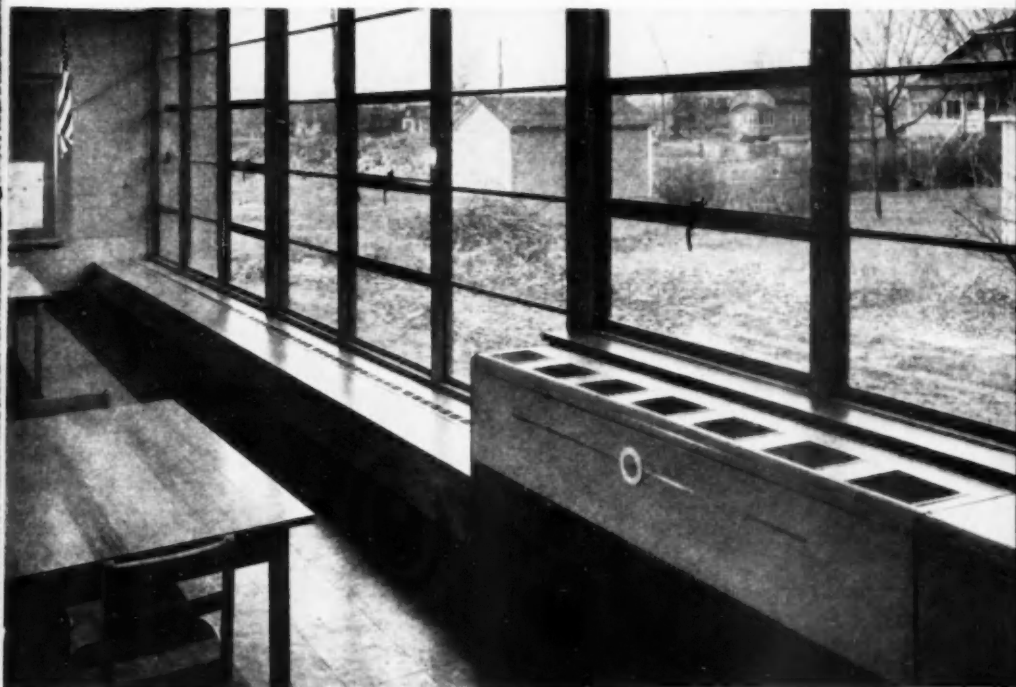
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New Chapters in the Life of Louis Sullivan

By Willard Connely

The author is completing a new life of Sullivan, incorporating, with other material acquired from the Sullivan family, a few chapters that, with this one, are to appear in the JOURNAL.

WHY DID LOUIS SULLIVAN, in his autobiography, avoid revealing the duration of his attendance at the Beaux-Arts? Mr. Frank Lloyd Wright suggests that Sullivan, at the height of his career in the early 1890's, belittled the value of his training abroad, which he forsook because he grew "disgusted" with the *projets* required at the Beaux-Arts. Sullivan evidently had much to do with dissuading Wright from going to Paris, where in Wright's opinion his master learned chiefly the "tragic and standard vices" of life. On the other hand, in 1904, by which time Paris had repeatedly recognized in Sullivan the genius which America then denied he possessed, Sullivan admitted to Claude Bragdon: "It was at the School (the Beaux-Arts) that I first grasped the concrete value of logical thinking." While the Beaux-Arts, Sullivan asserted, had not

been good for other architects, it had been good for *him*.

From the elaboration with which Sullivan in his autobiography narrated his experience at the Beaux-Arts, one must gather that the School impressed him indelibly, if it did not mold him. But he said in conclusion that he left the Beaux-Arts because of its "residuum of artificiality," its lack of "primal inspiration." The question is whether, for all his precocity, Sullivan at the early age of eighteen, and in view of his very brief residence as a student, was knowledgeable enough to judge. He seems to have feared this question would be asked; wherefore he failed to state how long he gave the Beaux-Arts a trial. Glossing over this period of the middle 1870's, Sullivan merely specified that he was back in Chicago by 1877, as if he had stayed abroad for three years. In fact he ran away

from the Beaux-Arts within six months of his admission. The autobiography does disclose that he returned to Chicago at the time of the "spring equinox"; but the year, in this month of March, was 1875.

The date is attested in a remarkable notebook of 217 pages, preserved by the Sullivan family. This notebook the earnest young Sullivan bought when as a boy of sixteen he entered Boston Tech in the autumn of 1872. It is mottled, leather-cornered, leather-backed, and entitled in gilt, "Records"; and its size is 8" x 13". But, as is well known, Sullivan always wearied very quickly of "taking notes"; while he seems to have endured the wisdom of Professor Ware of Tech for about twenty pages, only the first two remain; the rest are torn out, and from page 23 onward the notebook is a fascinating miscellany of entries, both in writing and in drawing, by Sullivan himself, by his brother Albert, and by the man from whom Sullivan really learned most of his art, John Edelmänn. All of these later entries, including many accounts of athletic contests as well as many architectural and other sketches, appear to have been made in Edelmänn's boathouse, which formed a part of the Lotos Club,

on the Calumet River fifteen miles south of Chicago. The years run from 1875 to 1881.

The first dated entry in the hand of Louis Sullivan is "Aug. 5/75." Preliminary to his later achievements in decoration, he was minutely anatomizing flowers, and making rough drawings of "cellular structure," and "before fructification." Of the lotos bud he wrote down "Sepals, 3; Petals, 27; Stamens, 222; Pistils, 25." Of the water-lily: "Petals, 42; Stamens, 75; Pistil, 1." At the same time he was reading Bret Harte's poems, since on the same page he copied a quatrain from Cicely, the crazy wife of the man on the Alkali Station.

On the opposite page, and on the three previous pages, Edelmänn wrote "for the attention" of the Sullivan brothers, whom he sought to influence as well in literature as in drawing, a number of selections, from Spenser, Rabelais, Shakespeare, and Swinburne. For the benefit of Albert Sullivan, possibly at his request, Edelmänn devoted one whole page to "Novels to be read"—French, German, English. But Louis, in contrast, wrote on another page his own "List of Books Read in 1875."

The revealing thing about this

record is that Sullivan dated the beginning of the year, January, with the books he is known to have read whilst at the Beaux-Arts, the five volumes by Taine on the Philosophy of Art. In February he occupied himself with the series on the History of Art, ancient, medieval and modern, by René Ménard—the painter of classical landscapes in the manner of Poussin. And he went on, in French, with Mme. Audlay's "Vie de Beethoven," and Camille Selden's "Musique en Allemagne, Etude sur Mendelssohn." Apparently Sullivan was quoting these titles from memory, after he returned to America, since he could not recall the authors of the next (and last) two French books cited, "Les Phares," and "Les Merveilles d'Architecture." But that he *had* returned is indicated by a dozen titles following, all books by Bret Harte, Mark Twain, J. R. Lowell, and Petroleum V. Nasby. Now interested in athletics and in science, he completed the roster with books more serious: James Patron's "Smoking and Drinking" and M. C. Tyler's "Brawnville Papers" (which Sullivan's athletic brother Albert was also reading), and volumes by Darwin, John Tyndall's "Fragments of Science," and

J. W. Draper's "Conflict between Religion and Science." It appears that the week-ends at Edelmann's boathouse were given to reading as well as to sports and drawing. Edelmann on 7 July, 1875 sketched on two pages of the notebook a "study for a suburban church for Englewood," with Byzantine columns and arches. This was probably Englewood, Ohio, since on three other pages he outlined plans for "a cathedral for the diocese of Cleveland, Ohio").



Hitherto it has remained unknown that Sullivan, immediately upon his return from Paris, not only renewed his friendship with Edelmann, but soon afterward went to work for him. Edelmann in his young friend's absence had prospered, and joined partnership with George Johnson—one of the first architects to fireproof walls with tile—the firm taking the name of Johnson & Edelmann. By reason of his reputation in ecclesiastical architecture, Edelmann was in 1875 commissioned to design the Sinai Synagogue, at Indiana Avenue and Twenty-first Street, Chicago. The decorating of this temple he turned over to Sullivan (aged nineteen), who car-

ried out the work on the "botanical" principles which he had been rehearsing, in company with Edelmann, at the Lotos Club.

This information has emerged from a clipping, kept by the Sullivans in their notebook, from the Chicago *Sunday Times* of May 21, 1876. When Professor Morrison made his researches for his "Louis Sullivan" (1935), the earliest design he was able to ascribe to Sullivan was that for the Central Music Hall, Chicago, built in 1879, after Sullivan had joined the staff of Adler.

But the burden of the article in the *Times*, a column and a half of very small print, is not a description of the Sinai Temple; it is devoted to Sullivan's "artistic frescoing" of the Moody Tabernacle, at Chicago Avenue and La Salle Street, a commission awarded to Johnson & Edelmänn directly after they had built the Temple. Though Moody himself was evangelizing in England in 1873-75, his disciples in Chicago were proceeding with the Tabernacle, entrusted likewise to Johnson & Edelmänn. Already the independence and originality of Sullivan, backed if not inspired by Edelmänn, begin to appear. "The building," says an undated clipping from another paper in the

spring of 1876, "is an architectural departure from the prevailing fantastic fashion of mixed Gothic-Greek-Egyptian-and-Romanesque in structure into an intelligent adaptation of design to use. It will seat 2,500 heathen, and no one of them will have the least excuse for tarrying with the world, the flesh and the devil, so far as the properties of the auditorium, for sight and sound, are concerned. The decoration of the Tabernacle is one of its remarkable features, being strictly architectural, and the elegance of the design is enhanced by the chromatic effects, which are noteworthy for their richness and harmony."

Moody returned to Chicago in May. Prior to his arrival, a number of his men and women followers were clamorously objecting to the decorations upon which young Sullivan had enjoyed so free a hand. The budding architect's response was as defiant, at nineteen, as it was to continue to be throughout his life. "A Fuss about Frescoing," reads another brief notice in the *Times*. "There is a nice little row in progress at Brother Moody's church . . . The artist (Sullivan) who designed this work saw fit to omit all Chinese tendencies. He purposely left out

Jupiter, and gave Neptune the gobby. He ignored the whole calendar of saints, and made as if the Holy Family had no business to be painted. He actually departed from the billiard-room style of decoration which so appropriately covers the walls of most churches, and produced something at once handsome, befitting and unique. But the brethren are not pleased with it, and the sisters are disgusted with it. Just why, they do not say, further than that they do not like it, and they threaten to have it wiped out. During the progress of the work they have now and then invited the designer to make certain changes either in designs or coloring; but he insisted that to do so would be to spoil the symmetry of the work, and has refused to accede to either their requests or demands. One of the lady members even went so far as to write with a piece of chalk on the wall, 'This is the most disgraceful coloring that ever defaced the walls of a church.' But the artist, notwithstanding this bold criticism, continued his work according to the original design. Day after day the threats to have it wiped out have grown louder, and nothing except the promise of Brother Moody's speedy return home

saved it from spoliation. It seems to have been decided to get his views upon the matter before destroying it. During his brief visit to the Tabernacle on Friday last an effort was made to get him to declare himself . . . but without success. In about two days more the work will be completed. If Brother Moody approves it, it will be allowed to stand. If he utters one word of disapproval, out it goes."



Evidently Louis Sullivan had a friend as well in Moody as in the architectural critic of the *Times*. The article of May 21 on the completed Tabernacle, reflecting in part the drawing-exercises of Sullivan during the previous summer at the Lotos Club, says in substance:

"The idea underlying these frescoes is botanical; the anatomy of plants is geometrically treated—the structural growth is carried throughout the forms, and the leaves and flowers are seen geometrically—that is, without perspective—as one sees their lines when pressed in the herbarium. For an instant the vision is obscure; the design is so recondite, and the working-out so scientific,

that the conception does not become fully apparent until the whole is seen at once; then the unity is obvious, and the details reveal themselves in their massive harmony.

"A central cove, octagonal at the bottom, divides a ceiling supported on columns, six of which pass through the gallery from below, the remaining two descending upon each side of the chancel; and the gallery ceiling is on a level with the springing line of the cove. Decoration starts at the centre of the circular skylight, thence radiates to the walls. Beginning with a series of sprigs in pot-metal glass and cast-iron—cathedral glass from England—the movement extends to an outer ring of rosettes which completes the skylight, and the transition of the cove is upon a slightly lower level, a wide raised band of maroon with gold blades upon each edge. Connection between this band and the octagonal lintel at the bottom of the cove results from large maroon sprigs which, starting from the tops of the columns, throw out two leaves which cross each other and delicately touch with the extremity of their ends the circular band. In the triangular space between the band and the two crossed leaves

lies a white flower, which completes the plant form—the plant being represented, it should be remembered, only structurally.

"The aggregate of the triangular fields forms round the skylight an eight-pointed star of pure gold, which finds a gilded echo throughout the entire design. Cobalt fields filled with secondary or minor forms separate the sprigs, over which fields maroon lines unite the band above the lintel below. The design then enters the gallery ceiling, and has for its framework radiating maroon stiles which pass from the columns directly to the falls, where they all connect with a similar stile skirting the junction-line of the ceiling and walls, and pass down the curved sides of the windows to the wainscot. A border composed of smaller forms than those in the cove follows this framework throughout the whole flat ceiling, to form a separate and complete border for each classroom, an effect yet perfectly symmetrical when the curtains are drawn back.

"While the entire field of this ceiling is pure cobalt blue, the walls are a medium shade of madder-brown. In color the columns connect the cove with the face of the

gallery, the upper part of which is tinted, and the lower shaded.

"The chancel, being an important part of the integer, receives considerable elaboration. A circular border round a rose-window passes into a square border, whose panels on each side contain a diaper pattern, the whole being framed by columns which join it to the work above. The principle of the coloring is that of interweaving. A single leading color, maroon, is the theme, upon which the others depend. The Principle of the forms is botanical, and the forms themselves are not the end of the decoration, but the means of illustrating the surfaces they cover, and of uniting into a consistent whole the structural features of the interior. Naturally forms determine the distribution of colors, while the colors accentuate the rhythm of the composition, and manifest the individuality of the forms.

"The conception is therefore purely architectural and scientific . . . its dignity and richness will first bewilder, next astonish, and finally charm. A scaffolding now hides the unity and breaks up the coloring, of which an unprofessional visitor can obtain only a partial and unsatisfactory view.

The scholarship of the decoration is remarkable.

"So far as the *Times* can ascertain, there is only one other building in this portion of the country in which the frescoing belongs to the same school—the new Sinai synagogue . . . The interior of this edifice is well worth going to see for its brilliant and unique ornamentation; but the design, which is similar in principle to that of the Moody Tabernacle, with a considerable correspondence in theme, is on a much smaller scale.

"The decorator of both the Sinai Synagogue and Moody's Tabernacle is a young architect, Mr. Louis H. Sullivan, who . . . brings to architecture and architectural decoration a thorough and fine culture, an enthusiasm and persistence which give glowing promise, and a taste founded upon classical principles and inspired by an artistic imagination. Leading architects of the city have bestowed upon his work the highest encomium, and some of them characterize his invention and power as wonderful."

And in the following months, June and July, Sullivan, as recorded in the notebook, was wrestling, Graeco-Roman style, at the Lotos Club, in company with

his Herculean brother Albert, with the all-round athlete William Curtis, with his employer Edelmann, and two or three others. Louis Sullivan on the 4th of July beat Edelmann, best three in five, after four bouts, the longest of which lasted only eight minutes.

And Sullivan, in his clear and

unmistakable hand, was writing on the next page in the all-purpose notebook: "I believe that the object and aim of distemper decoration is to produce a combination of colors which shall be harmonious in itself and with its surroundings, forming a unity of which the primary function is general effect."



A Thousand Lost Golf Balls*

By Frederick L. Rath, Jr.

DIRECTOR, NATIONAL TRUST FOR HISTORIC PRESERVATION

THERE ARE TWO IDEAS which most architects seem willing to accept. The first is simply a truism: that the best architects of today will create the architectural heritage of tomorrow. The second is not so widely accepted, simply because not everyone believes that architecture is derivative: that the most significant architectural treasures of yesterday must be preserved as three-dimensional documents.

Very fortunately for the preservation cause, The American Institute of Architects has realized the

importance of the latter. As your Librarian pointed out in the June issue of the JOURNAL, the official interest of The Institute in the preservation idea stems almost from the time of its inception. In its own name and through its own committees, The Institute has long battled to save those buildings which brightened the pages of architectural history. It was one of many organizations that gave occasional or geographically limited attention to the passing of the American heritage. And therein lies the reason why a president of The American Institute of Architects was willing to lend official support to a movement to establish an

* From T. S. Eliot's "The Rock":
Let it not be said tomorrow of our
nation:

"Their only monument the asphalt road
"And a thousand lost golf balls."

American National Trust, whose sole mission would be to assist in preserving the most significant of the fast-disappearing sites and buildings in this country.

The time was April 1947; the meeting place was the National Gallery of Art in Washington, D. C.; and the A.I.A. president was James R. Edmunds, Jr. At the invitation of David E. Finley, several score individuals and representatives of 30 societies met to study the challenge offered by the indisputable fact that the visible symbols of the American past were rapidly, too rapidly, being razed from the face of the nation. Mr. Edmunds joined Eric Gugler to bespeak the architects' interest in preservation, and when a National Council for Historic Sites and Buildings was formed, Mr. Edmunds was elected to the Executive Board. Later, in 1949, he helped to found the National Trust and shortly before his death he was elected a trustee. He knew intuitively, as all except the most reactionary antiquarian realizes, that the good old and the good new can stand side by side. Although he labored to create the good new, he believed in the value of the good old as documents of a rich past, and he was willing to work for the

National Council and then the National Trust to achieve that end.

National organizations do not necessarily become well known overnight, so if you have heard little about the American National Trust—its formal name is the National Trust for Historic Preservation—it does not mean that your ear was not close to the ground. These past six years were the organizational years—The Institute is now so well established that you may forget!—when the groundwork was laid for a nationwide program. They were the years when that first small group of men and women had to plot and scheme to raise enough money to establish an office in Washington; when the first employees sat on borrowed chairs at borrowed desks and pounded on borrowed typewriters; when the first quarterly reports were mimeographed sheets, viewing with alarm but beginning to outline some of the ways in which the myriad problems could be met. There were many errors and many trials, but there was some forward progress because many people and many organizations were willing to help. Among architects, Turpin Bannister (elected a trustee in 1952), Charles Peterson, Henry Saylor, Delos Smith, the late Tom

Waterman, Ned Purves, Walter Taylor, and others, were always interested. When, in 1950, The American Institute of Architects gave a suite of rooms in The Octagon as temporary headquarters—a very practical as well as fitting testimonial of faith—the first lap had been run.



Under the leadership of David Finley, who has been the only Chairman, the National Trust for Historic Preservation is at least a nationwide organization: there are 120 member organizations, ranging from the great national societies with the dignity and prestige of The Institute to the comparatively small preservation groups like the Ruggles House Society in Bar Harbor, Maine; and there is a rapidly-increasing band of individual members from almost every state in the Union. It operates from a national headquarters in Washington, D. C., in a building that looks toward the White House, at 712 Jackson Place, N. W. It has seven staff members, and they find it difficult to keep pace with the growing demand as the word spreads that there is an organization interested in preservation.

More important than all of the foregoing, however, is the fact that today something more is known about the job and how the problems of preservation can be met. Over the years and with the help of many individuals, the program has been reduced to four major divisions. The National Trust serves first as a clearing house for information about buildings of architectural and historic importance and about preservation methods. Secondly, it seeks to assist in the preservation of such sites and buildings by offering advice. Thirdly, it stands ready to intervene, that is, to put the prestige and influence of a national organization behind movements to save local treasures. And finally, it has the power to accept and administer sites and buildings when no other solution to the preservation problem can be found.

Before explaining those divisions of operation, however, a word about the legislation which brought the National Trust for Historic Preservation into being. Like the American Red Cross, the National Trust derives its authority from a Congressional charter. On October 26, 1949, Public Law 408 (81st Congress) was enacted and the United States had its first na-

tional non-Governmental preservation organization. Unlike the National Park Service, which has so ably guarded those scenic and historic and architectural treasures acquired by the Government, the National Trust is not a federal bureau and does not have a federal appropriation. It is a private, educational, and charitable trust, supported by dues and contributions. It was deliberately designed to do some of the work in the preservation field that no other agency or organization could do. It has sought to be an alert and dynamic organization that can deal intelligently and immediately with the many problems of preservation. With limited funds and small staff it has not entirely fulfilled that function, but its progress has been such that there is considerable hope for the future.

In the meantime the National Trust, as a clearing house for information, is seeking not only to bring together those materials which have been contributed to this field and not only to correlate information about present projects in every state in the nation but also to stimulate intelligent activity wherever interest is manifested. The earlier mutual interchange of information among existing organiza-

tions has been succeeded by unified effort. There is still much to be done, but the way is now paved for correlation and study of data when funds are available.

It is only partially through this increasing body of knowledge that the National Trust performs its second task of advising those who are seeking to preserve something from the past. Equally important are the men and women who have associated themselves formally or informally with us. Without their assistance the Trust would be helpless. And that is why we consider so important the recent reactivation of the Institute's Committee on Preservation of Historic Buildings. The new chapter preservation officers being appointed to assist this Committee will provide a strong and important link in the chain that will connect the local level to the national level. When the National Trust receives a call for advice on architectural matters from a town within range of one of your representatives, we shall be able to see to it that the best possible advice is given. Heretofore, our experience leads us to believe, there were patterns of error that were repeated time and again throughout the country. An individual or group

of individuals earnestly seeking to find a way to save a good structure would repeat the same errors. There were few sources of precise information based on experience. This is the pattern that the National Trust is breaking up, if not by giving the information directly, then by putting the local preservationist in touch with those who can help.



The third broad division of service which the National Trust renders is by intervening on behalf of worthwhile causes. Not all causes, but causes that merit assistance and causes that may be considered economically feasible. Actually today the National Trust frequently is "double-teaming" with your Committee on Preservation of Historic Buildings. It works like this: From some city or town or even village comes a letter, possibly from a member but more likely from someone who has just heard of the National Trust. It says that the such-and-such house is to be razed so that a super-market may be put in. We check to determine whether in truth the building is worth saving; we use as a standard the criteria framed by a distinguished com-

mittee early in our history. If it seems important and if we think that there could be an alternative solution if reasonably sought, we do three things. We write to the participants in the action: the president of the super-market chain, the mayor, the city council, and perhaps the editor of the local newspaper. We ask Earl Reed, Chairman of your Committee, to do likewise and to offer any other help he can; and we write to any other member organization with a geographical interest in the case. Finally, we try to help to find the alternative solution.

No, we are not always successful. As in baseball, we simply try for a decent batting average. All of you know what the building pace is today. It was recently reported from New York City that 10% of all the buildings listed as architecturally important in a survey completed last summer have already been razed. But we do what we can to stem the tide of destruction, and the fact that we are often able to find a solution breeds new hope that not everything that is good will go.

We have working in our favor several important factors. One is the upsurge in interest in the old; and this is occasioned, we feel, in

part by the broader educational base of the American public and in part by the American interest in travel. We cite again and again—and the figures to prove it are too voluminous to be quoted here—that preservation is good business. Americans are looking for fields of travel. Not every community can be, or indeed should be, a Williamsburg; but those communities which attract and hold tourists, even for a few hours, are discovering that not all the gold is in the hills. We may be an educational organization, but we shall never have the chance to educate in the manner we propose if we allow the three-dimensional objects of our history to be swallowed up. Therefore we are, we hope, a practical service organization, not unwilling to capitalize on the trend of the times.

Finally, the National Trust itself administers one historic house museum and will in time own others. When no local solution can be found and when it seems economically feasible, the Trustees may accept the ultimate responsibility of administering a property. The Old Dominion Foundation made it possible for the Trustees to take over Woodlawn Plantation, at Mount Vernon, Virginia. Dr.

William Thornton, the designer of your Octagon, made the plans for Woodlawn Plantation, which was built on the part of the original Mount Vernon estate which George Washington gave to his adopted daughter, Nelly Custis, when she married Lawrence Lewis, his nephew.

The American Trust has no intention of rivaling its English counterpart, which is the second greatest landholder in the British Isles, but it is an instrument that can be used when necessary. On May 1, Mrs. Truxton Beale announced her intention to bequeath to the Trust Latrobe's Decatur House on Lafayette Square in Washington. In several other cases the Trustees, unable to find other solutions, have indicated their willingness to undertake future administration of important properties.

The National Trust was born of need, the need to assure the preservation of a portion of our cultural heritage. It has survived its early years because it was able in some part to meet that need. It will grow and do the whole job when it is supported by all those who believe that Americans will be better for having around them some visible remains of their past. Books

and sketches and drawings and photographs will not suffice. In a day when three-dimensional movies are the boon to a frightened movie industry, more thought than ever is being given to the three-dimensional documents of history. In the old that is good, there is more than mere patriotic reminder of the past; there is hope for the future. With the help of architects, historians, landscape architects, archeologists, and laymen from all walks of life, the National Trust proposes to continue the work now so well begun. Then in time it may be able to point with pride rather than view with alarm.

The National Trust does not delude itself into thinking that all things are possible to hearts that are sincere. But it does think that if there is practical support for the program it is undertaking there will be a more informed understanding. Then not only shall we be able to preserve the most significant structures of the past but also we shall probably have less of what appeared in an ad earlier this year in the *Washington Evening Star*:

COLONIAL WILLIAMSBURG
is reflected in this new "TRADITIONAL CAPE COD" in
the heart of North Arlington
. . . Three blocks to everything.

Adam Before Eve

By "Hubertus Junius"

For many years, the maids have
claimed

The oldest of professions;
And Architects have not assumed
to question these obsessions.

But now the time has come to
state

In accents most emphatic,
The Architect was first, you know,
Though somewhat less ecstatic.

Long 'ere village, town or cote
Had seen its first beginning,
When maids were fair and dumb,
I fear,

And earned their living spinning,
The Architect began to build
And change the roads to streets
By building houses on each side,
And other structural feats.

And busy archeologists,
While digging through the past,
Are prone to favor Architects
And place the maidens last.
This obvious chronology
All other claims defeats—
How could there be street-walkers,
Till someone built the streets!



Architects in Urban Redevelopment

By Coleman Woodbury, Ph.D.

DIRECTOR OF THE URBAN REDEVELOPMENT STUDY, 1948-51

Two volumes, "The Future of Cities and Urban Redevelopment," and "Urban Redevelopment Problems and Practices," are the chief products of the Urban Redevelopment Study, made possible by a grant of \$100,000 from the Spelman Fund of New York. Our mention of these books (July 1953 JOURNAL) having necessarily been woefully inadequate, we asked Dr. Woodbury to summarize their message for the architect.

FOR ARCHITECTS and all others concerned with urban redevelopment, probably the most significant *single* influence in what they accomplish in the long run is how they see, define or conceive of the job to be done. The orthodox conception of redevelopment is well known; many parts of cities are blighted—made up of obsolete, substandard and deteriorating buildings. These properties ought to be bought by public agencies, the buildings torn down, acquisition prices written down to "use value" and new, serviceable, attractive structures designed and built on the sites. Although this clearance-and-rebuilding operation unquestionably is an important part of urban redevelopment, I hope the Urban Redevelopment Study volumes will persuade their readers

that it is not the whole job and, further, that anyone who thinks it is, is guilty of a dangerous, if not a fatal, over-simplification.

Very briefly, this currently accepted notion of the nature of redevelopment leaves out of account at least three important facts-of-urban-life.

Variety

First, cities simply are not made up of two kinds of areas: good and blighted. Rather, at any one moment urban districts range from the very satisfactory to the almost totally bad. And they are continually, if slowly, moving up and, more usually, down the scale. From almost any point of view, it is folly to focus attention only on the worst areas and to do nothing for most of the others until they, too, hit the bottom of the slide. Rather, urban

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redevelopers—both officials and citizens in various professional, business and civic capacities—face the task of devising a considerable battery of powers and activities and then of putting them into effect with a nice understanding of what combination of them will best suit the needs of each area.

We have tried in the URS volumes to analyze and explain, with some concreteness and detail, some of the units of this battery as well as many of the more common conditions to which they will have to be applied. Architects, we hope, will find information and lines of reasoning that will interest them. Just one example: looking at redevelopment in this perspective makes designing of large-scale, neighborhood or district projects a relatively less dominant matter than it has often been assumed to be. Certainly we are not "against large-scale projects." They have their place, their difficulties, and their challenges. But so, too, do the various forms of rehabilitation and conservation whether undertaken voluntarily or as a result of effective police-power measures intelligently enforced. Here, certainly, is an area in which architects as well as site-planners, public health

and recreation officials, traffic experts, building inspectors, property owners, and neighborhood leaders of various kinds, face a wide-open opportunity.

This work will seldom be spectacular. The minority of show-boaters and disciples of self-anointed "masters" may well pass it by. But a significant and useful job is here to be done. Furthermore, if skilled architects and other professional people do not help with it, quite surely it will fall into less competent hands and be bungled. The absurd claims made by some outside groups for the Baltimore plan show how easily such programs can be distorted. Just as easily they may be badly planned and clumsily carried out to the harm of many people.

Slowing Blight

The second additional element in a balanced notion of redevelopment is somewhat like the first. After a clearance-and-rebuilding project has been completed, either as a relatively separate undertaking or in combination with rehabilitation or conservation measures, then what? Does everyone, including those who know most about its design and construction, just sit around and wait for it to show up

again on some future planning agency's maps as a "redevelopment area"? Or could something be done to postpone and slow down the ever-present forces of deterioration and blight? We know little enough about many phases of this subject, but common sense indicates the answers to these general questions—however phrased.

In this area many architects may feel that as architects their role is a subsidiary one. I would be inclined to agree with them but also would suggest that here, too, they should be able to make a useful contribution. It is obvious to anyone who studies redevelopment with any care and objectiveness that it, like other complex urban programs, can be well done only as a truly collaborative effort. No one individual or profession can dominate it or take the lead in all parts of the process. Anyone who denies this, I think it is safe to say, is ignorant or a charlatan—or both.

Again, as an example, the architects' role in postponing and slowing future blight can be, in part, in helping to arrive at wise judgments as to densities in new projects—residential, industrial, commercial, and mixed. URS put considerable effort into an analysis of

this issue. I wish we could have done more. Clearly it is one of the most grave and most troublesome problems in current urban redevelopment and new development.

Without space here even to summarize what we have put down on the subject, which draws heavily on the work of others, I do suggest that many of the current crop of redevelopment projects have too high densities. Their planners and designers seem still too much under the spell of traditional ideas on the character of urban districts (particularly near-in districts) and perhaps too enamored of the high apartment as a feature of area design. Be that as it may, the trend in recent years in nearly all major classes of urban districts in this country has been toward lower densities. As far as I can see, that trend still continues. Furthermore, the forces that seem to have accounted for most of it in the past are still at work with every prospect that they will grow much stronger over the next generation or two.

Urban Planning

Finally, the orthodox conception of redevelopment glosses over some of the most central and difficult questions: What over the

years will be the most appropriate reuse of the land in specific areas? How do we know? What parts are played in this decision by the established patterns of land use in the locality?; by emerging developments in transit or in industrial processes?; by the preferences of housing consumers or of retail shoppers?; by the competitive position of the site against other districts throughout the whole city or metropolitan area?; by considerations of national defense?; by the pressures of groups favoring, say, high-income reuses because they see business advantages for their members in such rebuilding?; by the opposition of other groups who fear disruption of their habits and ways of life or the contraction of areas open to them at prices they can afford to pay?

These, of course, are basically urban or metropolitan planning rather than design considerations. Normally, therefore, responsible officials will look to planning agencies for their recommendations on site reuse, supporting public investment, priority of projects, etc. But the matter does not end there. In the URS volumes we have tried to add a little to the growing but still faltering understanding that urban planning is more than a re-

sponsibility of a new profession—the planners. By its very nature it is matter of broad public concern. In a democratic society it can have validity and substance only to the degree that it is based in part on citizen preferences and values, is appreciated and taken part in by a substantial number of urban citizens of all shapes and sizes, of all income classes, vocations, interests, outlooks, and from all kinds of residential districts.

Nowhere in the wide reaches of redevelopment policy and practice are the difficulties greater, the stakes higher, and our experience less complete than in these fundamental issues of planning and of its place in urban society. Unless or until we make substantial headway on these fronts, redevelopment will not fulfill its promise for the economic, family, group, and civic life in cities. Quite aside from their important professional interest in redevelopment, architects, I believe, share some of the responsibility for working out the ways and means of realizing technically competent, humanely oriented, and broadly supported planning for the increasingly baffling complexes that are our cities in the mid-twentieth century.



Honor Awards Jury's Report

THIS YEAR, for the first time, the Institute's Honor Awards Program specifically established two categories—INDUSTRIAL and DEVELOPMENT HOUSING—in which special awards might be made. As usual, non-classified submissions—composed of buildings of all types—were also open for award.

To broaden the base of the selection, four laymen with intimate knowledge of various types of buildings served with the architects on the Jury. The architects wish to thank these gentlemen for their discriminating judgment and advice.

The Jury was much impressed by the high level of architectural competence in the some 200 entries. It was somewhat concerned about the general recourse, with certain outstanding exceptions, to common mannerisms and architectural clichés, with too little attention to the factors of regional differentiation. Honor awards were considered only where the Jury found evidence of creative spirit.

The 1953 First Honor Award for Distinguished Accomplishment in Architecture in the INDUSTRIAL category goes, by unanimous selection of the Jury, to: Saarinen, Saarinen & Associates, Architects; Smith, Hinchman & Grylls, Architects and Engineers; Thomas Church, Landscape Architect; Edward Eichsted, Associate Landscape Architect; Bolt, Beranek & Newman, Consultants on Acoustics, for their Engineering Staff Building, General Motors Technical Center, Warren, Mich. (May '53 JOURNAL).

The 1953 First Honor Award for Distinguished Accomplishment in Architecture in the group representing buildings of all types goes to: William Henry Deitrick, Architect; Matthew Nowicki, Consultant; Severud, Elstad, Kreuger, Engineering Consultants, for their North Carolina State Fair Pavilion, Raleigh, N. C. (Aug. '53 JOURNAL).

The Jury regrets it found no entry in the DEVELOPMENT HOUSING category to justify a First

Honor Award. One entry in this category is proposed for other recognition.

The Jury was empowered to select for the Award of Merit in Architecture as many exhibits as it deemed deserving. It has selected five projects for such awards. Two of these are in the extremely fertile INDUSTRIAL category; one is in the less productive DEVELOPMENT HOUSING classification; two are from the residential submissions.



The nominations for Awards of Merit in Architecture are as follows:

In the INDUSTRIAL category, to Architects Wallace K. Harrison, Max Abramovitz and Charles H. Abbe, for Corning Glass Center, Corning, N. Y.

And to: George Vernon Russell, Architect, for Republic Supply Company, office and plant, San Leandro, Calif.

In the DEVELOPMENT HOUSING category, to: Anshen & Allen, Architects, for Development House, Santa Clara, Calif.

In the general classification, to: George T. Rockrise, Architect; Lawrence Halprin, Landscape Architect; Whitney Atchley, Interiors, for Mrs. P. K. Gilman

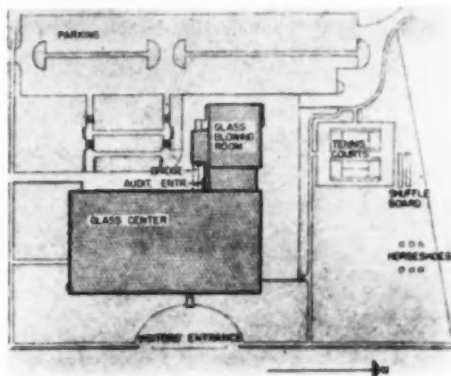
Residence, Kent Woods, Marin County, Calif.

And to: Bassetti- & More, Architects, for the Ernestine and Marshall Forrest Residence, Bellingham, Wash.

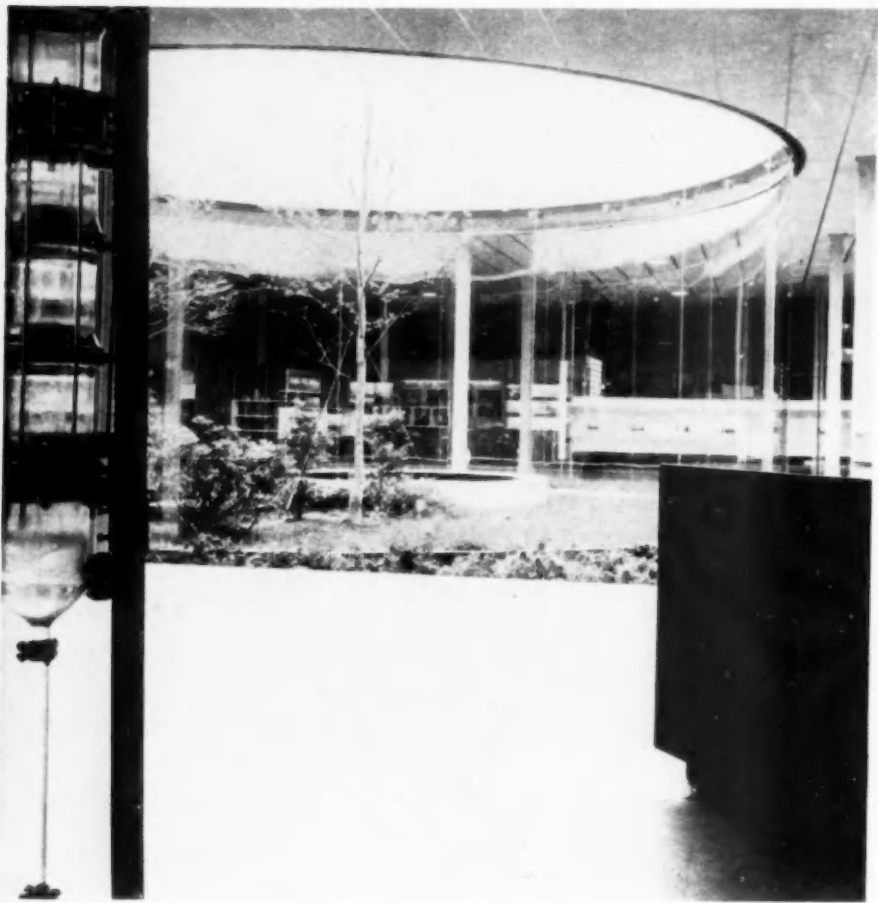
There were many excellent submissions in the INDUSTRIAL category. Welding building forms into the industrial process demands the highest collaboration between engineer and architect, and is a challenge to their mutual creative ability.

The First Honor Award winner, the General Motors Engineering Staff Building, is an outstanding example of such collaboration. While the dynamometer building is perhaps the most dramatic element in the composition, the Jury found all the units excellent in themselves. The Jury was particularly impressed by the high degree of selection in detail, the refinement without sacrifice of virility, and an over-all effect of elegance most unusual in industrial architecture.

The selection of the Corning Glass Center for the Award of Merit came after considerable deliberation by the Jury. The refinement of the main building, with its exquisite glass screen, and the decorative use of glass in the exhibition



AWARD OF MERIT, INDUSTRIAL
CATEGORY, 1953 HONOR
AWARDS PROGRAM:
CORNING GLASS CENTER,
CORNING, N. Y.
WALLACE K. HARRISON, MAX
ABRAMOVITZ, AND CHARLES H.
ABBE, ARCHITECTS



AWARD OF MERIT, INDUSTRIAL CATEGORY, 1953 HONOR AWARDS PROGRAM:

CORNING GLASS CENTER, CORNING, N. Y.

DETAIL OF COURT

WALLACE K. HARRISON, MAX ABRAMOVITZ, AND CHARLES H. ABBE, ARCHITECTS



AWARD OF MERIT, INDUSTRIAL CATEGORY, 1953 HONOR AWARDS PROGRAM:

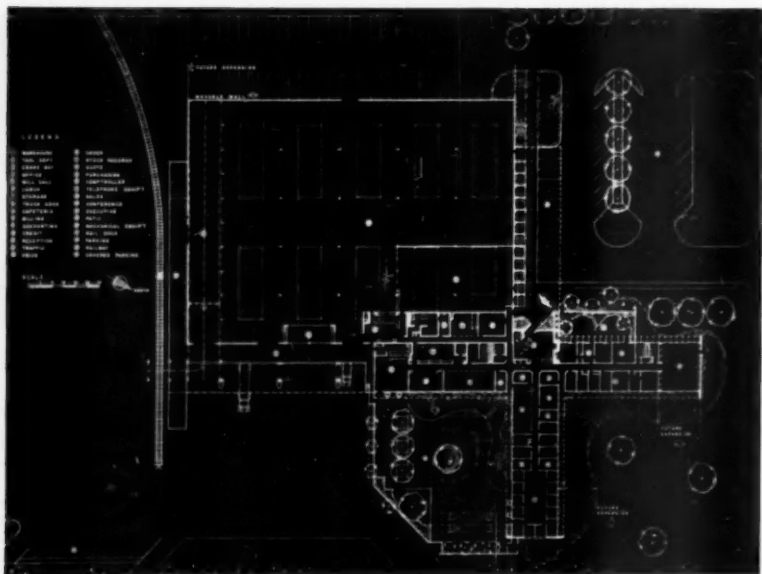
REPUBLIC SUPPLY COMPANY, OFFICE AND PLANT

SAN LEANDRO, CALIF.

GEORGE VERNON RUSSELL, ARCHITECT



AWARD OF MERIT, INDUSTRIAL CATEGORY, 1953 HONOR AWARDS PROGRAM:
REPUBLIC SUPPLY COMPANY, OFFICE AND PLANT, SAN LEANDRO, CALIF.
GEORGE VERNON RUSSELL, ARCHITECT





AWARD OF MERIT, 1953 HONOR AWARDS PROGRAM:

RESIDENCE OF MRS. P. K. GILMAN, KENT WOODS, MARIN COUNTY, CALIF. GEORGE T.

ROCKRISE, ARCHITECT; LAWRENCE HALPRIN, LANDSCAPE ARCHITECT;

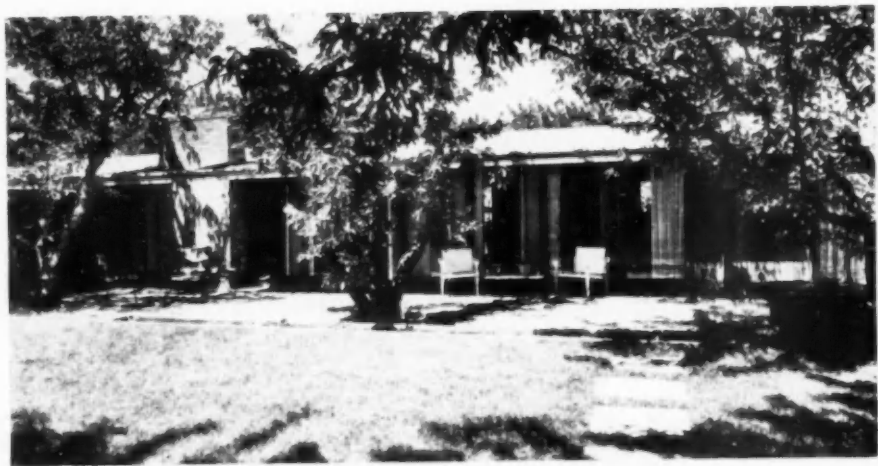
WHITNEY ATCHLEY, INTERIOR





AWARD OF MERIT, 1953 HONOR AWARDS PROGRAM:
RESIDENCE OF ERNESTINE AND MARSHALL FORREST, BELLINGHAM, WASH.
BASSETTI & MORSE, ARCHITECTS

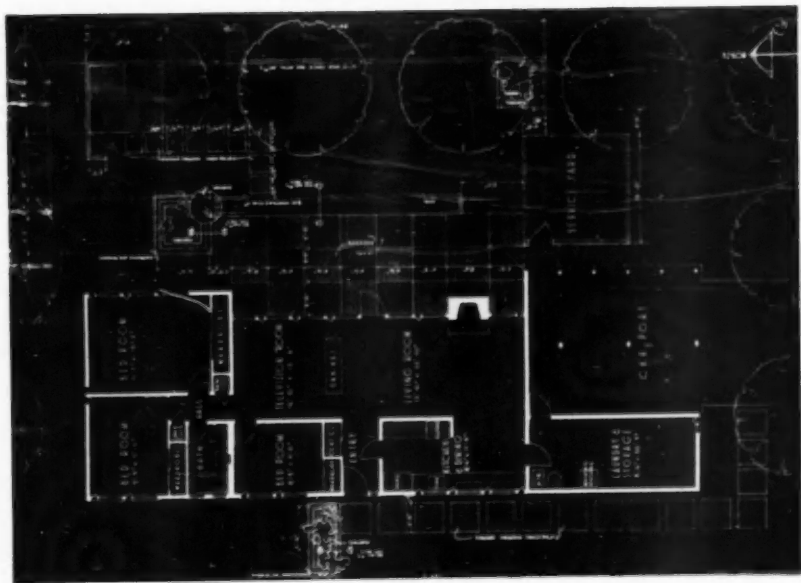




AWARD OF MERIT, DEVELOPMENT HOUSING, 1953 HONOR AWARDS PROGRAM:

GAVELLO & PERECO DEVELOPMENT HOUSE, SANTA CLARA, CALIF.

ANSHEN & ALLEN, ARCHITECTS





PANAMA CITY METHODIST CHURCH, PANAMA CITY, FLA.

PEARSON, TITTLE & NARROWS, ARCHITECTS

Favorite Features of
recently elected Fellows:
Clyde C. Pearson, F.A.I.A.

rotunda, were so distinguished in concept and execution as to outweigh certain compositional shortcomings.

The excellence of the Republic Supply Company plant and office—another Award of Merit winner—springs from the thoroughly competent union of organized plan, clean circulation, composed massing, and good scale. Every view of the plant presents a fine composition. Its general quality is a distinct credit to the architects, the owners, and the profession as a whole.

The North Carolina State Fair Pavilion, the other First Honor Award winner, is a vigorous and significant contribution to the architecture of today. The soaring thrust of the curving forms, boldly joined yet balanced in space, is sheer drama. This radical concept is a highly creative thing, rich in its forecast of architectural and engineering accomplishment.

At first glance, the material submitted in the DEVELOPMENT HOUSING category looked most promising. The photography and presentation were superb. Closer inspection diminished that luster. Unquestionably the architectural profession has made real contributions

to development housing. At the same time, our failure to solve the challenging problems of orientation was evident in the majority of submissions. That attention was given to orientation weighed heavily in favor of the Merit-Award-winning Santa Clara Development House. No large expanses of glass faced the western sun. Lot shapes were changed to pivot the houses, gaining eastern, southern and northern exposures and space for outdoor living. Where northern exposure became necessary, a clerestory was introduced for south light. The Jury feels that this category needs continued encouragement through the incentives of the Honor Awards Program.

Another Merit Award winner is the Kent Woods, Marin County, house. Although the site was difficult, there is no evidence of straining to fit the house to it. Living, dining, and kitchen space is smoothly and naturally arranged. The Jury was impressed by the contrast of near and distant views from within the house. Although not a typical family residence, this house is felt to be an outstanding and sympathetic solution.

The Bellingham Merit-Award-winning house is an imaginative

solution of extreme simplicity, modular in structure without monotony. Its claim to distinction lies in its relative universality, in a certain freedom from specific site requirements.

In conclusion, the Jury wishes to express its appreciation for the opportunity of serving in this capacity. The Honor Awards Program is felt to be an important part of the work of The American Institute of Architects.

THE JURY: Lawrence G. Waldron, A.I.A., Chairman; Arthur P. Herrman, F.A.I.A.; Rollin H. Boles, A.I.A.; H. Abbott Lawrence, A.I.A.; Charles H. Gordon, Vice President, Seattle First National Bank; Dr. Frederick M. Hunter, Honorary Chancellor, Oregon State System of Higher Education; Walter L. Doty, Editor, *Sunset Magazine*; V. O. Stringfellow, National Secretary, National Association of Home Builders.



Make No Little Planners

THE WORK OF AN INSTITUTE HONORARY MEMBER,
FREDERIC A. DELANO, 1863-1953

LIFE, AS A PLANNER, began in his *forties* for Frederic Adrian Delano, railroad president. His first effort was a failure. He tried (as others have tried and failed) to consolidate the scattered Chicago Railroad Terminal: but the effort led to active participation in the launching of the Chicago Plan, and eventually to the chairmanships of the Regional Plan of New York, and of the National Capital Planning Commission—A Tale of Two Cities, plus.

In his fifties, after serving on

the Federal Reserve Board, Colonel Delano planned and organized war transport systems abroad, receiving the Distinguished Service Medal and the Legion of Honor for his work.

In his sixties, while active in the work of the Sage Foundation, the Carnegie Institute, the National Arboretum, and the Smithsonian Institution, Frederic A. Delano found time incidentally to investigate opium traffic in Persia, to explore Mayan ruins in Yucatan, and to launch the Community Chest.

Every connection was an active one. There was never any "lending his name." He never sought office, never refused to serve on call. Republican Presidents as well as Democrats, availed themselves of his abilities.

It was as a member of the American Civic Association, which he later headed, that he took up the cudgels for the adequate development of "The Federal City": and it was for his eminent success in this work that The American Institute of Architects made him an Honorary Member.

The first step was to organize a Committee of One Hundred on the Federal City, with hard-working subcommittees. Their product was a notable report focussing attention on shortcomings in parks and playgrounds, highways and transportation—and the complete lack of any city-planning, per se, in the pedestallized Plan of 1901.

The second step was to arouse nationwide interest among the civic groups and professional associations—the city planners, architects, landscape architects, and engineers—to support a campaign for comprehensive planning legislation.

The legislative campaign, a joint undertaking, produced results: In successive stages, the Congress gave

authority not only to plan for the District of Columbia and its environs but also to acquire lands needed for parks, parkways, and playgrounds. In due course, Chairman Delano set the pace for the Parks and Planning Commission. He is credited with the acquisition of the old canal, with the Mt. Vernon parkway, and with picking up *two* airport sites while others were trying to decide which of the two was the better. On the side, as president of the Washington Housing Association, he was interesting himself in slum clearance, and helping to obtain passage of the Alley Dwelling Act. It was now time to relax or retire but there were so many things that someone ought to do; and so . . .

In his seventies, this "First Citizen of Washington" expanded his activities. Still continuing with city planning, he supplemented his previous work in conservation by branching out into the field of National Resources and National Planning, and serving as chairman of successive commissions or committees. Assembling top technical talent, and working, as usual, through specialized subcommittees in the fields of science, economics, land planning, energy resources,

public works, employment, national, regional and state relationships, and the like, he produced invaluable studies.

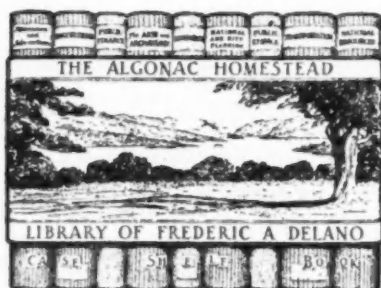
To take up the slack in his spare time, F.A.D. took on the "Housing Situation," with a dozen different agencies more or less concerned and each going its own way, regardless of the others. Pursuing his customary procedure of fact-finding, he brought out a Comparative Report on agency authorizations and operations, with their conflicts, overlaps, and shortcomings. Then, with only the backing of a Presidential blessing, he brought the heads of stand-offish agencies together to establish a *de facto* Central Housing Committee; and set up a series of some forty clearing-house committees of staff technicians to share their findings in housing economics, appraisal and mortgage analysis procedures, design economics, research in construction techniques, operation and management, code modernization, and similar group interests. This centralization and "distilling the essence" paved the way for later consolidations. In the process, the Chairman contributed "A Tentative Program for Federal Cooperation with Local Governments and Private Enterprise: To Meet the

Housing Needs of the Lower Income Groups."

The committee and subcommittee organization of the Committee of One Hundred, National Resources Board, and Central Housing Committee, illustrates the Delano *modus operandi* of bringing men together to pool their talents, even when their views and interests are in opposition. Antagonisms faded out in his presence and never a tart rejoinder was spoken in his direction. His special quality of leadership to make others produce was the challenge of his own contributions and his assumption that they would give their best. He obtained teamwork to the point of exhaustion, not of driven teams, manhandled, but teams champing at imaginary bits and tugging at invisible traces. He characterized himself as "One of the mildest-mannered men who never 'slit a throat' in the furtherance thereof."

Toward the end of his seventh decade, Chairman Delano wrote his prescription for well-rounded planning commission work: "The judgment of our Commission is that the architects and other technical groups must collaborate on an equal basis."

At the age of seventy-nine, Fred-



eric Adrian Delano retired from the Planning Commission, "because of my age and increasing responsibilities." Thus ended a career of remarkably divergent interests as may be noted in his bookplate with

its featured view from the family homestead down the Hudson to Storm King—a view featured by the young Andrew Jackson Downing, whose memorial urn stands on the wall. The bookplate the writer submits as his own 'favorite work' even though it was executed by more skillful hands.

On the Delano family stone at Fairhaven, is inscribed:

"Let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us."

HORACE W. PEASELEE, F.A.I.A.

A Regional Director Reports

By Howard Eichenbaum

When, near the end of his term as Regional Director for the Gulf States District, Mr. Eichenbaum (now Second Vice President of The Institute) spoke before the Louisiana Architects' Association in convention at Alexandria, La., on April 18, 1953, he emphasized the dangers of complacency—a warning which may apply to a larger block of The Institute membership.

I'VE BEEN your Regional Director now nearly three years. I have had an opportunity to travel not only extensively in the Gulf States region but through many parts of the country. I have visited in large offices and small, I have attended many meetings for varied purposes. It has been my pleasure to be in company and discussion with many architects, engineers,

Government officials and a good cross section of people from various walks of American life. It is through this travel and association that I have been able to acquire some background for the philosophy that I hold and which I will discuss with you.

When I first became your Regional Director, I doubt if I would have had the courage to say what

I intend to say today. However, like all present-day books, movies, radio and TV, I borrow another cliché: Any similarity to persons living or dead is purely coincidental. If any among the group applies my remarks to himself, he does so at his own risk, for I assure you that they are not directed to any one individual or any group of individuals; my conclusions are sincere and my intentions altruistic.

During my term as a member of the Board of The Institute, it has been necessary for me to defend The Institute to its members, sometimes members to The Institute, and sometimes I have defended the profession and individual practices to the public and to public agencies. Now that my term is nearly over, and I have acquired a deep friendship and respect for all of you, I am taking this opportunity to tell you some of the practices which have been disappointing.

Today the architectural profession stands at the threshold of grave decision and possible injury. The years have proved that we are too prone to fall into a lethargy and contentment with ourselves and our past achievements. We are too dependent upon other profes-

sions to awaken the world to new discoveries, while we dream of that Great Day. We are not keeping pace in our contribution to humanity as are other professions, such as medicine, engineering and other fields of science.

At present, as in the past few years, we are enjoying a prosperity very similar to that period of the 1920's just before the crash in '29. In our profession, there is either feast or famine. As we say in Arkansas, right now we are eating "high on the hog"—but the spare-rib days may be along before we know it.

If world peace would take a definite trend toward reality, and if disarmament became an actuality, what do you think would happen to our present economy? Our present purchasing power and inflation are being stimulated by the powerful hypodermic of defense spending. Would all the work we now have and that which is planned for the future continue to flow like milk and honey—or would we again find ourselves in the wilderness with eyes toward Heaven in hope of manna. It did happen in '29—eleven years after World War I. It could happen in '54—nine years after World War II. Please don't misunderstand

me; I am not advocating a policy against peace and disarmament. Any business depression could be endured if it relieved the misery and suffering in the world today and the sacrifice of blood and life on the field of battle. I will not attempt to prophesy the final outcome, but I hope to stimulate the thinking of the architectural profession so that it can endure the hardships that may confront it.

I was in a meeting recently when one member stated that there is so much work now that we could get any kind of fee for ourselves that we asked. He recommended higher fee schedules. I have visited chapter after chapter in the past three years, and the one topic that was discussed more than anything else was fees and fee schedules—and the one subject that was discussed the least was this question: "What can we as architects do to improve our services to the client and the general public?"

All of you are familiar with the business practices of the Statler Hotel chain and their success in the hotel business. They give you a little more service than you expect. It's that extra service—that personal interest in the customer's welfare—that pays dividends.

A great number of you in this

group (and that includes your speaker) have performed contracts for the Government agencies under the Department of Defense. It's uniquely strange how we can turn out sheet after sheet, detail after detail—plus a design analysis, plus a quantity cost survey, plus an architectural progress report of deadlines that are never met (thank goodness, not the fault of the architect), at fees that generally are not as high as those we charge a client other than the Government. I am not advocating low or lower fees. I am hoping to stimulate our thinking toward giving our clients a more complete service. Too often, architects have been careless and negligent in their cost analysis of jobs. In some instances, they completely disregard it. In a great many instances, the supervision of construction by the architect, for his own protection in addition to his client's, has been negligible.



We are embarking on a costly public-relations program, but one bad job by one architect (and by bad job I don't mean poor design, I mean incompetent practice)—one bad job, and all the public-relations money or program cannot re-

pair the damage in the community where it occurs.

At times, I have been rather concerned about the great emphasis we have been placing on the esthetics of our present-day architecture. It is fine that we do and continue to do so. I believe our present design offers economies and the beginning of a new freshness and simplicity that should stand the test of time. However, I am fearful that in our enthusiasm for new design and keener appreciation of the esthetics we have overlooked the backbone of the architectural profession—working drawings and specifications. Have we de-emphasized that important part of architectural practice? I personally know that some architectural schools today have. As a result, many of our young practitioners who elect to step into private practice, without the experience that comes only with years of practice in an office, are being handicapped in their professional practice and, in turn, I am afraid the profession as a whole may suffer.

While today our most intense thoughts for honor-award exhibits are devoted to photographs and perspectives, have we been permitted to get behind the masonry curtain and analyze the engineer-

ing—structural and mechanical—and the proper detailing that is necessary to the builder? Do the plans in blueprint form provide the client that which he seeks—a building not only well designed but also well planned, engineeringly sound and within the client's budget?

To stimulate such a revival we might suggest the following: In addition to the hanging and judgment of the photographs for merit in design, we submit complete working plans and specifications. And add to the jury men who have to build our structures—outstanding contractors, sub-contractors and producers. It is amazing to get the confidential remarks of these men about some of the plans they have to figure from today—and the reasons costs exceed budgets.

Such a judgment would in turn be of great benefit not only to our profession, but also to the general public, because then they could see for themselves what a complete architectural service consists of, and would know what to ask for and expect, commensurate with the fees they are asked to pay.

If a recession or a depression comes, there will be a lot of coco-

nuts shaken from the trees, and the boys who will survive will be the ones who are best equipped to practise—the ones with something extra on the ball—because then there will be more architects and fewer jobs and the client will be able to be just a little bit choosy, and generally he likes to choose the one who can serve his interests best.

We must at all times keep our

standards high. We must always consider ourselves as professional men capable of rendering a service. If we always keep Service as our watchword, I have no fear for the future. But if we begin to make architectural service a commodity and submit our services to barter and the Midway selling of the barker, I am fearful we may join the ranks of those extinct but once proud carriage makers.

Calendar

September 14-17: International Congress of Industrial Design, Paris. Further information and program available from Institut d'Esthétique Industrielle, Maison de la Chimie, 28 rue St. Dominique, Paris.

September 14-17: National Technical Conference, Illuminating Engineering Society, Hotel Commodore, New York, N. Y. Sessions of particular interest to architects on September 16 and 17.

September 17-19: Annual Meeting of Gulf States Regional Council, A.I.A., Buena Vista Hotel, Biloxi, Miss., with the theme, "Serving the People of the South through Architectural Progress."

September 18-19: Annual convention of Pennsylvania Society of Architects, with the Central Pennsylvania Chapter as host, Lancaster, Pa. The theme: "Research—and Things to Come."

September 18-19: Great Lakes Regional Council Meeting and Seminar, Hotel Statler, Detroit, Mich.

September 21-27: 3rd U.I.A. Congress, Lisbon, Portugal. Details obtainable from Union Internationale des Architectes, 15 Quai Malaquais, Paris.

September 29-October 2: National Electrical Industries Show, 69th Regiment Armory, New York, N. Y.

October 4-25: Exhibition of "Contemporary Swiss Architecture," assembled by Alfred Roth, Addison Gallery of American Art, Andover, Mass.

October 6-9: International Churchmans Exposition, Chicago, Coliseum, Chicago, Ill.

October 13-16: 20th Annual Meeting, National Association of Housing Officials, Schroeder Hotel, Milwaukee, Wisc.

October 14-16: Convention of the Architects Society of Ohio, with the Eastern Ohio Chapter, A.I.A., as host, Youngstown, Ohio.

October 14-17: Convention of the California Council of Architects,

Coronado Hotel, Coronado, San Diego, Calif.

October 21-23: Middle Atlantic Regional Conference, on Urban Planning and Redevelopment, Hotel Statler, Washington, D. C.

November 4-6: Annual Convention

of the Texas Society of Architects, Driskill Hotel, Austin, Tex.

November 19-21: Convention of Florida Association of Architects, Huntington Hotel, St. Petersburg, Fla., with the theme, "Better Architecture through Better Public Relations."



Architecture—Business, Profession and Art

By Arthur Loomis Harmon, F.A.I.A.

IN TWO PARTS—PART II

ADMITTING AN ART in architecture, the esthetic philosophy back of our contemporary architecture is a matter of concern. We know what our esthetics were, in the past; architecture (see the Encyclopedia Britannica) was the art of "so building a structure as to impart to it interest, beauty, grandeur and power." We strove for these qualities.

And we had come to believe—on the evidence—that fine architecture was a thing of slow growth; a process of breeding—trial and error leading to a development of "points." These expressed themselves largely in a harmony of forms, a rhythm of parts and details of enrichment. The climax was a "flowering" of a style

—a subtle thing but effective even when not understood.

The anticlimax we now have with us; beauty "ain't what she used to be." Apparently she has religion and her philosophy may be "handsome is as handsome does." Or it may be rooted in social service, or it may even be an expression of individual freedom. Whatever it is to become is not yet clear.

The use and capitalization of such words as "Truth," "Logic," and "Utility" as terms synonymous with, or essential to, beauty indicate a struggle to place art in architecture on an ethical or social basis rather than an esthetic one, as that word has heretofore been understood.

Steel and skelton construction

have been the chief factors in the buildings of the past seventy-five years. This alone has been enough to revolutionize architecture without the contemporary abhorrence of all past forms.

Unfortunately, the expression of the new material has been, in both metal and wood, of a skeletal nature. This is natural enough, but it has not given visual satisfaction; there is general and continued criticisms of each new cliché. They fail to click.

It is safe to say that, in the past twenty-five years, subtlety and graciousness are conspicuous by their absence. There are great advances structurally and socially; but there is little in architecture to which we, as designers, can point with pride as our contribution to it as an art.

Our next great religion may be—perhaps now is—based on an awakening social sense, and we may be seeing a repetition of that Puritanism which looked upon beauty as a temptation of the Devil himself. But, on the evidence of some fifty thousand years, starting from the drawings of cave dwellers, there is an urge in the old Adam to please his eye rather than his conscience. On this evidence it may remain an essential of our esthetics

that it shall give pleasure to our eyes.

Many exceptions can be taken to all this; perhaps it is overdrawn, but it is close enough to the truth to ask whether we as architects have any common esthetic principles to offer the public. All in all, do we need more publicity, or more education, or time, or a common understanding?

And are we, now, in a position to offer "leadership" to our community and to the nation, or should our offer be an earnest endeavor to be of service?

These services are essential and various, so much so that there is room in the profession for all sorts and conditions of architects. For those whose interest is in construction it offers new materials and methods. For the scientific-minded there has never been such a wealth of gadgets. For competent executives, they "never had it so good." And for those whose interest is in the appearance of things, to the point of worrying about them and an eagerness to try again to build "nearer to the heart's desire," there are some rewards.

If the designer builds well and if, as the golfer says of a shot, "It's in the wood" (in this case, the plan), and if he tries hard and gets

all the breaks, he may, in the words of John Dewey, create "matter charged with esthetic substance." And, having had the fun of trying, he should accept his success as a God-given extra dividend.

As to the position of The A.I.A.: Its officers must have felt a need for improvement, or the publicity campaign would not have been undertaken—and it should be helpful. But it is questionable as to whether or not our ills are those which more publicity will cure; publicity has become almost a fetish. Perhaps we need something more specialized, bearing directly upon ourselves in relation to our times.

John Fiske, considering our primitive development, was proud of his "discovery" that "the prolongation of the period of infancy" was the reason for our intellectual development. It seems that it is being prolonged to the point of setting up reactionary influences.

After eight secondary and four preparatory years of schooling, the infant may commence his cultural and professional training. For this the would-be architect must spend four to six years in further study and two to three years of office apprenticeship before he may prac-

tise in his own name. This is a total of sixteen to twenty years.

Long before this, the economic infant has become, physically, if not mentally, an adult, subject to the still active laws of human nature. Frequently he has acquired parental as well as marital responsibilities of his own. John Fiske's comments today, if obtainable, would be of interest.

If, through all this time the student has been dependent, he is certain to be fed up with that; and if he has been earning his own living for, say, the last ten years of it, he is dead tired. In either case, with his license finally clutched in his hand, his natural reaction is to call it a decade on education. He has other immediate avocations.

Some time later he may realize that there are still things which he should know, and that there is a gap between academic knowledge and practical experience. That man is open to suggestions; he may even feel the need to appeal for help to bridge this gap. And The A.I.A. might feel a certain obligation to try to help him. Some illustrations of his needs and The A.I.A.'s opportunities are these:

Many would like to fit themselves to become one of the specialists in those groups joined to handle

the increasing number of large engineering and architectural projects. Perhaps more individual practitioners will discover the need of a better understanding of the wide range of structural and scientific problems now part of a modern building. They will want a working knowledge of them to reduce their blind spots and increase their know-how. Others might like advance courses in design from the practitioner's level. These are problems that institutions of higher education continually strive to solve from their level.



Let us be realistic about the difficulties we face. It will not be too easy to find those sacrificial souls among us who are both competent and willing to volunteer their services; but they are there.

It will not be easy to convince younger men that there is anything of value to be learned from their elders. This, in itself and in these times, is not an entirely unwarranted prejudice.

Many of us would not take advantage of an opportunity to improve ourselves in any way. But this would have its compensations in that there would be a larger ratio of advisors for a select group.

This group in practice would be the best possible salesmen we could have to convince the public of our professional abilities. A few of them, naturally endowed by nature to be leaders, might actually become so as architects.

The work of The A.I.A. is carried on in two environments—the central body, functioning along national lines, and the chapters, which deal with local problems in small, even intimate, groups. It is ideally constituted to generate and operate some form of advanced professional dissemination of knowledge which would interest and appeal to enough of us to become a leaven among the loafers who by nature predominate anywhere.

It seems evident that our regular higher education facilities must stop somewhere, and that if there is to be any further form of professional training, it must be fostered by the profession itself. This profession is important and has important contacts everywhere. It can call for assistance from the institutions of higher education, which are constantly struggling with the problem. It can call upon industry at large, manufacturers, research laboratories, scientific groups, foundations and government bureaus, and its close friends

in the building and materials groups.

If enough architects think that there is now such a need (as never before) for advanced thinking, a beginning might be made. Possibly it should take the form of a research or investigation and a report. We have joined in the more usual public-relations effort; we might join also in the less usual

but not infrequent soul-searching and self-questioning proper to our times.

Finally, it would be excellent business, not only for us, but for the building industry as a whole, to improve the quality of the product of one of its members in the industry—the architectural profession as a whole.

News from the Educational Field

VIRGINIA POLYTECHNIC INSTITUTE has designated the research professorship of the Wood Construction Department as the Earle B. Norris Research Professorship, in recognition of Dean Emeritus Norris of the School of Engineering, who instituted the Wood Research Laboratory at V.P.I.

PRATT INSTITUTE announces a series of Conferences on Radiant Heating, October 13-November 17, open to anyone interested, without charge. Further information is available from the Department of Architecture, Pratt Institute, 215 Ryerson St., Brooklyn 5, N. Y.

VIRGINIA POLYTECHNIC INSTITUTE announces the appointment as visiting critics for 1953-54 of Nathaniel C. Curtis, Jr., of New

Orleans, La.; Arthur Q. Davis, of New Orleans, La.; Frank Hill, of Radford, Va.; Walter H. Kilham, Jr., F.A.I.A., of New York, N. Y.; and Ralph Walker, F.A.I.A., of New York, N. Y. V.P.I. wishes to express publicly its appreciation to these men, and those who have served as visiting critics in previous years, for their sacrifice and service, and their contribution to the cause of architectural education. The Virginia Chapter, A.I.A., has supported the visiting-critic program at V.P.I. by paying part of the critics' traveling expenses.



Tau Sigma Delta

THE HONORARY FRATERNITY in architecture and the allied arts, Tau Sigma Delta, announces the

following officers: President, Prof. Nolan E. Barrick, School of Architecture, University of Texas; Secretary, Prof. Leonard Wolf, Head, Department of Architecture and Architectural Engineering, Iowa State College; Treasurer, Prof. Verle L. Annis, School of Architecture, The University of Southern California.



Scholarships and Fellowships Awarded

ILLINOIS INSTITUTE OF TECHNOLOGY, Institute of Design, announces the award of thirteen scholarships under the Moholy-

Nagy Memorial Scholarship Fund, Scholarships for graduate work were awarded to Norman Borchew and Martin Moskoff, both of Chicago. Other scholarships were awarded to: Ivan Chermayeff, Wellsfleet, Mass.; Norman Laliberte, Thomas Lindem, Mary Lou Farnberg, James Golden, Robert Knille, Burton Kramer, John Zerning and Charles Warstler, all of Chicago; Deborah Sussman, Brooklyn, N. Y.; Marcia Ann Harrison, Hammond, Ind. Funds for the scholarships are acquired through a student-operated auction of works by famous artists who donate works to be auctioned.

They Say:

Le Corbusier

(In a speech accepting the Royal Gold Medal from the Royal Institute of British Architects)

I wish to admit, what I think that you have recognized, that it is always the human being, Man, that I have sought to study, not as a professional architect but as a discoverer, and also as a traditionalist. I have always had my feet in the past, and my head in the past too. My roots are in the past, though not in the Dark Ages of the academies. At the same time, I have tried to take a step towards

the future. It has been my object always to be simple and direct, to be both an engineer and a poet.

G. Grey Wornum, F.R.I.B.A., Hon. Corr. A.I.A.

(Accepting the Royal Gold Medal for Architecture for 1952, at R.I.B.A. headquarters, 66 Portland Place, London)

Talking of gold medals, I do not know whether I am giving away any secrets, but when Frank Lloyd Wright was shown round this building by me some time ago he said: "You know, your Insti-

tute gave me the greatest pleasure I have ever had in my life when they gave me the Gold Medal, but how on earth they could ruin the

whole thing by giving it to that other fellow, Saarinen, I cannot understand. The whole pleasure has gone for me now."



Honors

PAUL THIRY, F.A.I.A., has been named Chairman of Seattle's City Planning Commission.

University of Florida, on its 100th birthday, honored the following graduates and outstanding Florida residents with its Centennial Award Medals and Citations of Merit:

FRANKLIN SWOPE BUNCH: "Your unselfish service to the profession of architecture is an inspiration to all those who aspire to practice it."

CHARLES LAWSON MAGRUDER:

"Your magazine, *Progressive Architecture*, is eagerly studied by alert-minded architects not alone in America but throughout the world."

ARTHUR DUBOSE McVOY: "Planner of colleges and communities, you are numbered among the most respected practitioners of architecture in its broader aspects."

IGOR BORIS POLEVITZKY: "As president of your professional society you symbolize in your person and in your work the progressive approach to architecture as a living art in Florida."

Books & Bulletins

SWISS HOUSING ESTATES. By Julius Maurizio. 224 pp. 11¼" x 9¼". Erlenbach-Zurich: 1952: Les Editions d'Architecture. Available from Museum Books, Inc., 48 E. 43rd St., New York 17, N. Y. \$11

A well presented selection, with photographs, plans and details, of

the housing developments that have distinguished Swiss architecture, both municipal and cooperative.

THE SMALLER ENGLISH HOUSE, 1500-1939. By Reginald Turner. 224 pp. 7¾" x 9¾". London: 1952: B. T. Batsford, Ltd.

Available from John de Graff, Inc., 64 W. 23rd St., New York 10, N. Y. \$10

Most of the appeal of the multitude of books on English architecture has been through the cottages or the great houses of England. One has only to scan this present volume of the in-betweens to find the reason. As to the modern work of 1930-40 included among the illustrations, the less said the better.

THE THREE LAMPS OF MODERN ARCHITECTURE. By Joseph Hudnut. 64 pp. 6" x 9". Ann Arbor: 1952: Univ. of Michigan Press. \$2

Three lectures delivered at the College of Architecture and Design, University of Michigan, 1952—The Lamp of Progress, The Lamp of Nature, The Lamp of Democracy—of which in retrospect Dean Hudnut says, "It is my wish not to defeat modern architecture or stay its triumphant advance, but to exalt modern architecture by bringing it within the channel of a greater tradition."

LONDON HOMES. By Ralph Dutton. 140 pp. 5½" x 8½". London: 1952: Allan Wingate. Available from British Book Centre, New York, N. Y. \$3.25

The author traces the development of the residential areas of London through 350 years, illus-

trating it, without a single photograph, by old prints, drawings, paintings and engravings.

ARCHITECTURAL PRINCIPLES IN THE AGE OF HUMANISM. By Rudolf Wittkower. 200 pp. 5½" x 8½". Hollywood-by-the-Sea: 1952: Transatlantic Arts, Inc. \$6.

A less expensive edition of a book first published in 1949 as Volume 19 of the *Studies of the Warburg Institute*. Prof. Wittkower, of the University of London, defends Renaissance architecture from the stigma of worldliness and dissociation from the influences of religion.

ANTIQUES AT WILLIAMSBURG. Compiled by the editors of *Antiques*. 68 pp. 9½" x 12¼". New York: 1953: Hastings House. \$4

A sumptuous and profusely illustrated record of the furniture and decorations gathered in Colonial Williamsburg.

ARCHITECTURAL PHOTOGRAPHY OF HOUSES. By Robert C. Cleveland. 174 pp. 8¾" x 11½". New York: 1953: F. W. Dodge Corp. \$7.50

The growing army of architects who are also amateur photographers would read with profit this orderly presentation of advanced techniques in photographing archi-

tectural subjects, and particularly interiors. Mr. Cleveland, a West Coast photographer, is eminently skillful in the difficult task of balancing light.

MASTERPIECES OF FURNITURE. By Verna Cook Salomonsky. 224 pp. 7 $\frac{3}{4}$ " x 10 $\frac{3}{4}$ ". New York: 1953: Dover Publications, Inc. \$6

A less expensive edition of Mrs. Salomonsky's book first published in 1931. The photographic reproductions of museum pieces are supplemented by Mrs. Salomonsky's measured drawings—all the better for her training as an architect.

BUILT IN U.S.A.: POST-WAR ARCHITECTURE. Edited by Henry-Russell Hitchcock and Arthur Drexler. 128 pp. 7 $\frac{3}{8}$ " x 10". New York: 1953: Museum of Modern Art. (Distributed by Simon & Schuster) \$4.50.

The New York Museum of Modern Art's presentation of what they deem best in American architecture of today—43 buildings beautifully illustrated, with pertinent comment by the editors.

CUZCO: RECONSTRUCTION OF THE TOWN AND RESTORATION OF ITS MONUMENTS. Report of the UNESCO Mission of 1951 by George Kubler. 56 pp. 9 $\frac{1}{4}$ " x 12 $\frac{1}{4}$ ". Paris: 1952: United

Nations Educational, Scientific and Cultural Organization. \$1.50

In accordance with a part of UNESCO's purpose, the mission of 1951 is the first in this field, following an appeal from Peru for advice in restoration and reconstruction after the earthquake of May 21, 1950.

MODERN TOWN AND COUNTRY PLANNING. By James W. R. Adams. 282 pp. 7 $\frac{1}{8}$ " x 9 $\frac{5}{8}$ ". London: 1952: J. & A. Churchill, Ltd. Available from British Book Centre, New York, N. Y. \$6

A new edition of the work by Thomas Adams first published in 1932 and now revised by his son. This revision seemed necessary to record important changes in the economic, social, educational and legal factors that have come about since 1932, both in England and abroad.

THE STREETS OF OLD NEW YORK. By J. Ernest Brierly. 128 pp. 5 $\frac{1}{4}$ " x 8". New York: 1953: Hastings House. \$2.50

Mr. Brierly's hand drawings, in a style reminiscent of the woodcut technique, bring back for us the past of New Amsterdam and Manhattan, its successor, with pertinent historical notes accompanying each illustration.

The Editor's Asides

FASHION NOTES are not ordinarily a part of our reading, but a headline, "Hats Inspired by Architectural Lines," was not to be ignored. A search for inspiration had sent the designers to architectural history, and what were the results?—hats adapted from the volutes of the Ionic cap, others from the fluted Corinthian column. For the sake of their peace of mind we hope that this threat has not met the eyes of the architectural school faculties.

There are two good things about Garden Week in Virginia—visiting these lovely gardens where nature and owners conspire to have them at their best; and, second, the satisfaction afterward of knowing that the entrance fees have gone to a worthy cause. This year's fund goes to complete the garden restoration of Gunston Hall, previously undertaken, and to speed the restoration of Woodlawn Plantation, the place George Washington gave to his foster daughter, Nelly Custis and his nephew, Lawrence Lewis as a wedding gift in 1799. Alden Hopkins of Williamsburg was named landscape

architect to collaborate with the National Trust staff at Woodlawn. Among other historic gardens restored by the Garden Club of Virginia are Stratford, Monticello, Kenmore, Wilton and the Woodrow Wilson birthplace at Staunton.

IF YOU FEEL that you could not answer a quiz on the National Trust, read Fred Rath's article, "A Thousand Lost Golf Balls," elsewhere in this issue. It is on the list of required reading for all architects. After you have read it, some 98.6% of you should feel the urge to join the procession. Rath may not have made clear the fact that membership is of two kinds—organizations and individuals. Two or three organizations to which you belong are probably members; but you as an individual will want to get in line to save our "three-dimensional documents of history." Are you for it or against it? Then join up.

ONE THING that makes Washington summers harder to bear is the reading about jobs that combine, for some fortunate contempo-

rary, a vacation with a fascinating task. One job that made our mouth water was laid upon Dr. Julian P. Boyd, Princeton librarian and also a member of the governing board of the Thomas Jefferson Memorial Foundation. In the contemplated renovation of Monticello, certain basement areas are to be made ready for visitors' inspection, among them the wine cellar. While abroad, ostensibly on editorial work, Dr. Boyd was to visit the vineyards from which Jefferson stocked his cellar, and bring back old casks and bottles—empty.

ACCORDING TO *Life* a recent survey found that Boston has more TV sets than bathtubs—Boston of all places! Doesn't seem possible, but if the figures are justified we'd lay the blame on the broad fact that the citizen of today is abnormally sensitive to the hypnotic spell of the gadgeteer. An alarming ratio of low-cost houses show that gadgets are more appealing than adequate space, both within and without. If the gadget is to bring about a further separation of cleanliness from godliness, this people is in a bad way.

In looking back, however, remember that when President Fillmore had a bathtub installed in the

White House, 1851, he was accused of conduct unbecoming a president in falling for such a gadget.

THE TWENTIETH CENTURY FUND tosses a bouquet to Pittsburgh, calling that city's Gateway Center development "the only recent program of major downtown rebuilding which was designed to reduce urban congestion." The Fund also finds that recent American city growth has been heavily concentrated in the tightly packed downtown core and in the outlying ring of suburbs, with stabilization or decline in the areas between.

WE HEAR that in Memphis recently a lioness escaped from a visiting circus and explored the streets of the business district. What the inhabitants thought and did can be imagined. What Goldie herself thought and did is far more interesting. After a liesurely look at the people, traffic and general hubbub, Goldie turned back to enjoy again the peace and quiet of her cage. Memphis should not take this action too much to heart; we could tell Goldie of other streets in other cities which would not only distress her but would give her ulcers.

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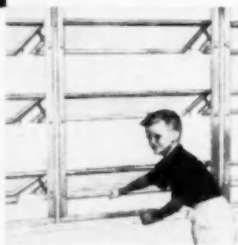
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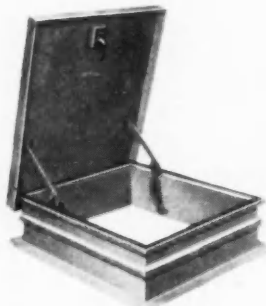
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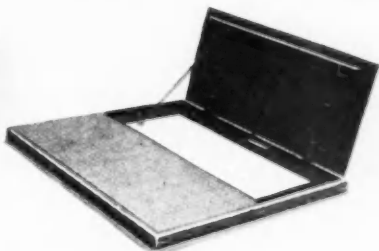


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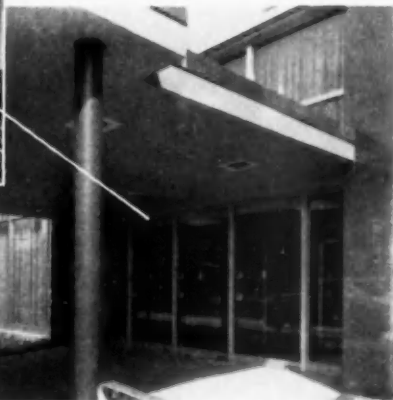
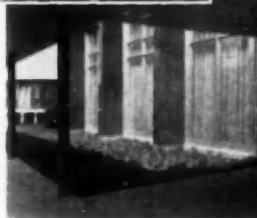
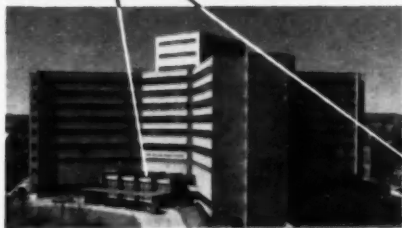
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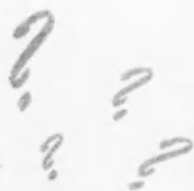
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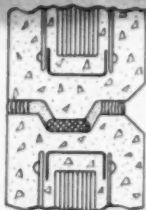
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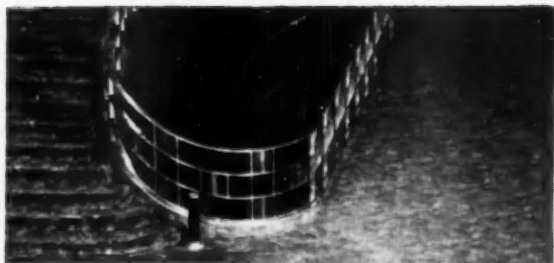
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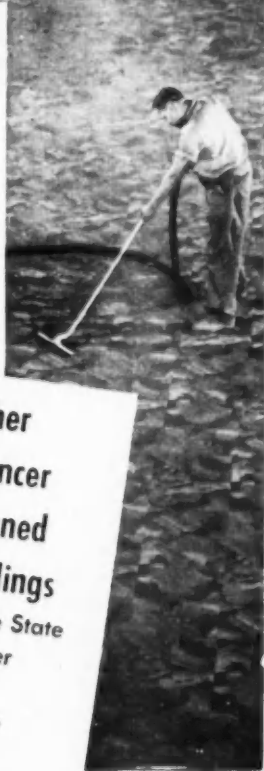
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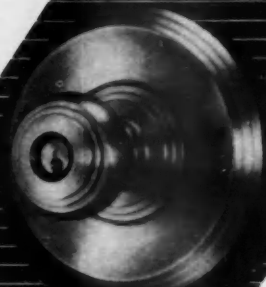
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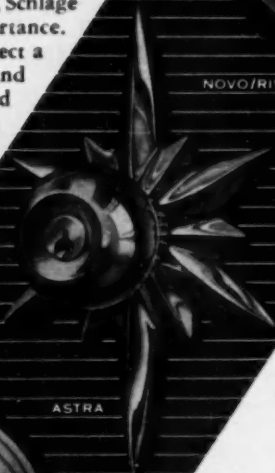
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